

Ferrar, is now in process of restoration. "The proprietor of the soil," says the *Cambridge Chronicle*, "has undertaken, at his sole expense, the entire restoration of the fabric of the nave. The Jacobean style is to be preserved, as tending to connect more closely the present building with the time of Ferrar: the chancel, of course, will be made to correspond architecturally with the nave. All the genuine relics of Nicholas Ferrar will be preserved. But if the church is to be in its internal arrangements and decoration a fitting memorial of the piety and devotion of the Ferrar family, larger funds will be required than either the rector or the immediate neighbourhood can support. It has been suggested that an appeal should be made to churchmen throughout the country for aid in the work of beautifying the church of Nicholas Ferrar."

Cambridge.—Part of the well-known "Spinning House" is to be altered, and appropriated to the purposes of the police force of the city and their prisoners.

Braintree.—The parish church has of late been somewhat improved by the removal of the mass of woodwork at the back of the altar which interfered with the east window, whose dimensions, however, are still also interfered with by the red bricks which block up the lower part of it. The parishioners, it is said, intend to fill the window with stained glass. The lath and plaster partition at the arch between the tower and nave has been taken away. The font has been placed on its proper site, close to the western entrance.

PRINCIPLES OF GLASS PAINTING.

In my first letter on the subject of painted windows, I asserted that the characteristics of cinque-cento glass given by Mr. Winston never obtained but a very partial influence, and that the instances were "attempts to emulate oil pictures" in effects as undesirable as unattainable. I had a remembrance of some examples at Rouen that might have corroborated some points of Mr. Winston's statement, and thought that I had seen others; but I am more than ever convinced that the instances are rare, i. e. in works known and approved; for, in a pretty long course I took this autumn through Germany and Bavaria, I did not fall in with any answerable to Mr. W.'s description, although I was looking for them. All I wish to say, however, for the present is, that whatsoever windows may support these said characteristics, those alluded to at Brussels are not of the number. Indeed, were it not for an anxiety to place the question of the principles of painted glass on a clear and consistent basis, the correct and enlightened appreciation of these undeniably fine windows shown in Mr. Winston's letter, would have prevented my saying any more about them. And there is just one point more in his letter to which I would advert, as it would seem to condemn the quest as well as the enunciation of all principles or rules whatsoever. The writer says: "It is not my intention to question the rules which your correspondent has been so good as to lay down for the guidance of all future glass-painters, further than to remark, that if rules to the like effect were applied to other kinds of painting, they would lead to the condemnation of works which have obtained the suffrages of the learned and experienced; and deservedly so, if their world-wide celebrity and popularity are entitled to any weight." To which I may reply, that it is quite possible—nay, I should myself assert such to be the fact—that the stupendous works in the Sistine Chapel may be as false in principle as the Dome of St. Paul's, though the commanding genius displayed in the one extorts admiration, in spite of outraged construction, while the cumbrous mediocrity of the other provokes a very different sentiment; and yet I fear that in neither could the practical question, "Does it look well?" be answered in the affirmative: still this would not settle the matter, nor prove rules out of order or void of utility. I am unwilling just at present to engage in the whole question, but shall, from time to time, ask leave to contribute to its solution in your columns; meanwhile I would

just observe that where sculpture or painting are employed on integral parts of a building, they cease, or ought to cease, to be independent; that we will find such to have been the practice in sculpture, in the highest period of art in Greece; and though I am not aware of any wall paintings remaining to us from that time, the late Greeks acknowledged it in the mosaics of Italy, as did the fresco painters, more or less, down to the time of Michelangelo, and the excavations at Herculaneum and Pompeii show that their artists were of the like opinion. In every great work a certain obedience and unanimity is required, so to speak, in all its parts, and no one part, with whatever authority of talent, can despise its conditions without injury to the whole.*

F. W. O.

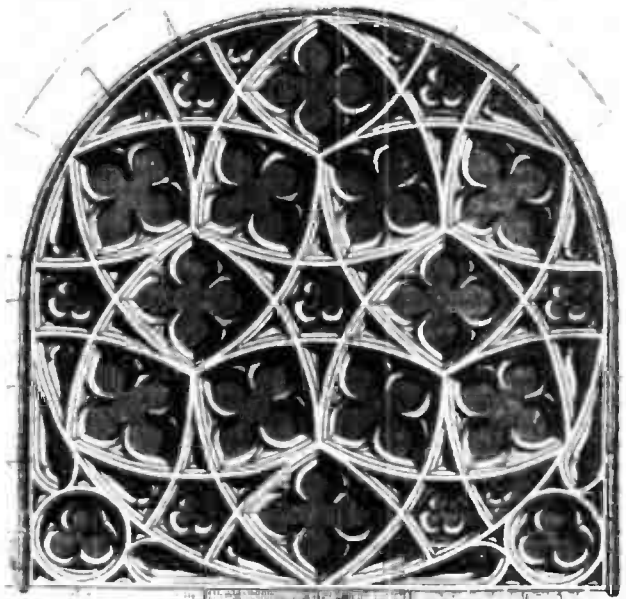
CAUDEBEC, ON THE SEINE.

It would be difficult in the whole course of the Seine, to find a more charming spot than the small town of Caudebec—its beauties, together with those of its immediate neighbourhood, have been celebrated alike by French and English artists. There is a spot upon the quay of the little town which Vernet instanced as presenting one of the most charming pictures in France. Turner also has made it the subject of one of his delightful drawings; but no drawing, however faithful, can give more than a feeble notion of the place: the traveller, therefore, who has dwelt upon its beauties with his own eyes, has reason to be doubly grateful.

The town, itself, is very picturesque. It has a good quay well planted with trees. Cottages and many coloured summer pavilions dot the sides of the hill, imbedded in and contrasting well with the dark green of the surrounding foliage. Paths wind upwards among the trees, and lose themselves in distance; and from the eminence thus reached, a view may be enjoyed equal, if not superior, to that so lauded by Vernet. At the foot of the steep incline lies the town, in many places its houses washed by the river, and on the opposite bank the ground gradually rises, until the view is terminated by a chain of hills richly clothed with verdure. The interior of the town has undergone but little alteration. It has all the features peculiar to French towns some centuries back: the streets are narrow—in many places intersected

* Our correspondent's letter contained remarks on some of Mr. Winston's comments on his previous communication, but we do not think it necessary to give those.—Ed.

WINDOW IN WEST FRONT, CAUDEBEC.



by a dark stream, which receives the drainage of the overhanging houses: some of these houses still present good specimens of domestic architecture, none of them very ornate, but all picturesque: one has some good specimens of wood carving very sadly cut about to afford more light to the interior, which it possibly stood much in need of.

About the centre of the town is a small square, of which the church forms one side: the east, west, and north fronts of this splendid building are so completely blocked up, that it is nearly impossible to get any good view of them. This is the more to be regretted, as the west front is a work of exceeding beauty, perhaps not to be equalled in all Normandy: the portals, three in number, are magnificent. Some portions of this front have been restored in very bad taste, and in a style totally at variance with the original work. Our smaller illustration shows the tracery of the circular window in the centre gable, the forms in which are singular. The south front is equally beautiful with the other parts of the church: the excellence of the general design is much enhanced by the great variety of ornamental detail, the tracery to the windows and the pierced parapets showing great fertility of invention. But perhaps the most beautiful portion of the whole building is the lantern and its spire: on these every variety of ornamental detail has been lavished. The plan of the spire is singular: it is formed by eight triangles pierced their entire height and encircled in different parts by bands having the effect of coronets.

The interior of the church is well proportioned. There are in the various chapels some very pretty piscinae, and in a chapel to the south of that, dedicated to the Virgin, is a fine specimen of tabernacle work, which seems originally to have formed the canopy of a sepulchral monument.

The building of the church was commenced in 1436, and is said to have occupied fifty years. The architect's name was Le Tellier, his body rests in the chapel of the Virgin.

It would be hardly grateful to leave this pleasant spot without a good word for the small hotel standing on the quay. To be sure, there is no great variety offered in the bill of fare, but then everything is done in so pleasant a manner, and there is such an evident desire to oblige, that many a hotel of larger pretensions might take a lesson from that at Caudebec.